

END OF FUNDING PERIOD REPORT
LAUC Statewide Grants, Research & Professional Development Committee

Primary Applicant(s): Nina Schneider
Campus: UCLA
Email: nschneider@humnet.ucla.edu
Telephone: 323-731-8529

TITLE OF PROJECT:

Time Period of Grant: October 17, 2013 - October 24, 2013

Amount of Award Received: \$1587.50

Original Abstract as Submitted:

I am requesting a LAUC Research grant in the amount of \$1,587.50 to work on a descriptive bibliography of the works of Russell Maret. Maret is a printer, publisher, typographer, and book artist based in New York. Beginning with his first works in 1987, this bibliography will cover his monographs, pamphlets, and printed ephemera through his most recent work (which will begin production in the fall of this year). He has produced approximately 50 titles, although this count does not include many unique items or any ephemera or commissioned work. The items described will include editioned works, whether his own creation, collaborations, or commissions, as well as ephemera and unique items. Collected by libraries and private individuals, the bulk of the materials can only be examined on the East Coast; in Manhattan and in McLean, Virginia. I am requesting \$1,587.50 to help offset travel expenses for a research trip in October to examine materials in Maret's New York studio and in a private collection in McLean, Virginia. The expected publication of this bibliography is fall of 2014. It will be designed and produced by Maret.

I. ACCOMPLISHMENTS and EVALUATION

- Describe what was achieved during the time period of the grant.
Note: I have attached some images of Russell Maret and his collector, Allen Mears, along with a narrative report and budget information.

There are five main locations to view Maret's work: The William Andrews Clark Memorial Library at UCLA, the Rare Books Division of the New York Public Library, Mears' private library in McLean, Virginia, and Maret's studio in New York. The Library of Congress in Washington, DC has a handful of unique manuscripts and became the repository of Maret's archive in October of 2013.

In late March of 2013, I traveled to New York to conduct an initial survey of the items at Maret's studio, as well as

items in New York Public Library using funding from the LAUC-LA mini-grant that I received. I returned to New York in October of 2013 to confirm the descriptions I saw in March, consult with Russell on what should be recorded for the entries, and look at more material he found in his collection. I then went on to Virginia to spend three days in the home of his collector, Allen Mears and one day in Washington, DC at the Library of Congress to see three of his unique works held in the Rare Books Division.

For Maret's bibliography, I recorded quasi-facsimile title-page transcriptions, transcriptions of the colophon, descriptions of the typefaces, paper, and illustration methods (when known), as well as binding descriptions, extent, and size. Numerous bits of information needed to be checked and added after my visit and I'm grateful to Maret, Annie Schlechter, Allen Mears, and Ann Myers at Stanford University for their help. I also thank Allen Mears, the staff in the Rare Books Division at NYPL, the staff at the Rare Book and Special Collections Division at the Library of Congress, and especially Russell and Annie for their patience and generosity.

Since that trip, I've organized the descriptions into three broad categories: published works, commissioned works, and authorship, criticism, biography. Within these categories are subcategories. For published works, I've sorted Maret's publications into monographs: printed & manuscript; pamphlets & catalogues; broadsides; and ephemera. For commissioned works, the publications are sorted into commissioned monographs: design & printing; commissioned monographs: design [only]; commissioned monographs: other; commission broadsides; and commissioned ephemera. Finally works written by Maret are enumerated under authorship. Articles about him or his work are listed under criticism & biography. Each entry is numbered and organized chronologically by date of creation. Maret will include notes about specific works and the circumstances around them. There will also be essays by Mark Dimunation, the Chief of the Rare Books and Special Collections Division of the Library of Congress and by Paul Gehl of the Newberry Library. We plan to include a short title index organized by entry number for ready reference.

- What aspects were completed as proposed? If your study could not be completed as proposed, explain how your plans were altered.

I completed looking at, and recording, everything that was available to me in the locations I visited, which was the objective of this multi-city trip.

- Did the project accomplish what it intended? Did it make a difference?

The final outcome isn't complete, so it's difficult to know the impact and I do not yet have statistics or data to share. I do believe that future scholars, collectors, and librarians will find this bibliography a useful resource. Because Maret has worked with a number of printers, writers, and artists, the impact of this publication will likely be far-reaching.

- What would you do differently next time, if anything?
There was a problem with data corruption, causing some necessary re-checking. I would likely ask for a couple of more days to confirm that my descriptions were consistent and have the items at hand to double-check information.
- What advice do you have for others applying for LAUC research grants?
Research grants are awarded for a variety of projects and it's worth applying for one.

II. IS YOUR PROJECT COMPLETED? Yes__ No_x_

If No, what is needed to complete the project? Is more time needed? Or more funds?

Although the descriptive bibliography is complete, the final publication is in the editorial and design stages. The estimated publication date is October of 2014.

III. FINANCIAL STATEMENT

Please explain how the funds received were spent. Attach your original budget and indicate how well your estimates matched with actual expenditures. Receipts are not necessary.

See attached.

IV. SHARING YOUR PRODUCT/RESULTS

What are your plans for disseminating the results of your work? If it will be a web page or product, or published article or book, when will it be available to the public? Include citations/URLs if known.

The publication will be issued in two editions, standard and deluxe. Both editions will include tip-ins, a painting, a smoke drawing and numerous illustrations. The deluxe edition has an extra portfolio of loose ephemera. The Clark Library and LAUC will receive standard copies.

V. NOTE

Information included in this report may be reprinted or posted on the web for dissemination to UCOP, other UC Libraries, and future potential LAUC grant applicants.

Update to 2013/2014 LAUC Statewide Grant End of Funding Report

Nina Schneider, UCLA

Project title: "Pressed for Time: A Descriptive Bibliography of the Works of Russell Maret"

The production of the bibliography was finished in February and shipped out in March of 2015. As stated in the book's colophon: "Pressed for Time was designed by Russell Maret and printed by him and Nancy Loeber in Brooklyn, New York [...]. One hundred twenty-six copies were made. One hundred five, numbered 1-100 and AP1-AP5, are printed on Zerkall and French papers. They are bound in quarter cloth with patterned-paper covered boards and housed in a slipcase by Priscilla Spitler in Truth or Consequences, New Mexico. Twenty-one copies, numbered I-XVII and AP1-AP4, are printed on Twinrocker Handmade and French papers. They are bound in quarter goatskin with patterned-paper covered boards and housed in a specially devised clamshell box by John DeMerritt in Emeryville, California."

<http://russellmaret.com/books-in-print/pressed-for-time/>

As of July 8, 2015: copies are held at UCLA (Clark Library, deluxe edition), Huntington Library, UC Berkeley (Bancroft Library), Stanford University, University of Arizona, University of Delaware, University of Iowa, Harvard University (Houghton Library), Smith College, Morgan Library, Metropolitan Museum of Art (Watson Library), Grolier Club, Rochester Institute of Technology, Lafayette College (PA), and University of Vermont. Although not in OCLC, I believe there are copies at the Library of Congress, Columbia University (Butler Library), and with the collector, Allen Mears.

The catalog record for the copy at the Clark Library, UCLA is here:

<http://catalog.library.ucla.edu/vwebv/holdingsInfo?bibId=7597992>

Please see Allen Mears' description (appended). Mears is a comprehensive collector of Maret's work and it was his collection in Virginia that yielded some of the early and unique materials described in the bibliography.

Again, my thanks to the Librarians' Association of the University of California for helping to make this possible.

Respectfully submitted,

Nina Schneider

Rare Books Librarian

William Andrews Clark Memorial Library, UCLA

July 8, 2015

This version is the one edited by RM 1/8/15

PRESSED FOR TIME A DESCRIPTIVE BIBLIOGRAPHY OF THE WORK OF RUSSELL MARET Compiled by Nina Schneider with notes by Russell Maret Essays by Mark Dimunation and Paul F. Gehl Photographs by Annie Schlechter [STANDARD EDITION]

2014 Russell Maret, New York. Copy No. 1 of the Standard Edition, printed by Russell Maret and Nancy Loeber. The book is dedicated to Allen K. Mears, Lou Hicks and Mark Dimunation. This is the copy for Mears. The book is inscribed on the colophon “for Al Mears / with great fondness / Russell Maret”

Pressed for Time is a descriptive bibliography of Maret’s work compiled by Nina Schneider to mark his twenty-fifth year of printing. It contains bibliographic descriptions of published and commissioned books, broadsides, and ephemera; anecdotes about the making of the books; a section of stunningly beautiful four-color photographs of the books by Annie Schlechter; essays by: Mark Dimunation, Chief of the Special Collections Division at the Library of Congress; and Paul F. Gehl, Custodian of the Wing Foundation on the History of Printing at the Newberry Library, and a very complete index. The book is profusely illustrated with original leaves from books; broadsides; type specimens; and marginal illustrations, including original drawings made in pencil, ink, gouache, and candle smoke. Maret and Loeber mounted several of the artifacts on tabs. The tabs are bound blank pages they hand-cut after the book was bound, then the artifacts were tipped-in on the cut-down leaves using a dry-mounting adhesive and a small tacking iron. One of the tip-ins is a signed copy of one of Murray Tinkleman’s drawings for Brooklyn’s Beloved Bums. The large size of the book (16.5 x 11.5 inches) was determined so that it could accommodate untrimmed leaves from *Æthelwold Etc.*, *Specimens of Diverse Characters*, and *Interstices & Intersections*. The type is Gremolata and Cancellaresa Milanese, printed from photopolymer plates, which were made by Max Koch in Austin, Texas, from film negatives processed by Richard Seibert in Berkeley, California. The marginal illustrations were printed from photopolymer plates and metal type, or drawn in a variety of media, including pencil, ink, gouache, and smoke. The 4-color photographic images were printed by Quad Graphics in Woburn, Massachusetts. The frontispiece photo of Maret’s Vandercook press was printed by Print Space in New York City.

Two editions are published. The standard edition consists of ninety-nine copies, numbered 1-99 or similar, printed on Zerkall and French papers. So far, three of the 99 copies have been damaged in one way or another and those are uniquely numbered. It is bound in quarter gray/blue-gray TexLibris book cloth called Anthracite, and patterned-paper covers, and housed in a rust-colored Pain Brûlée TexLibris book cloth-covered slipcase by Priscilla Spitler of Truth or Consequences, New Mexico. The text and endpapers are Zerkall text, 145 gram, vellum finish in a soft white shade. There also is one out-of series copy made for the Morgan Library that is housed in a deluxe box. This copy was bound in cloth and patterned paper by Nancy Loeber but printed on the handmade Twinrocker paper used for the deluxe copies. Thus, it is a bit of a hybrid. Maret designed and printed the cover paper with a pattern in bluish gray ink. The cover paper is a sand-colored Zerkall Ingres paper, 90 gram weight. Maret then sent the printed covers to Priscilla along with the endpapers and the cloth for the binding and slipcase.

The book has a case binding with decorative paper sides and a rounded case spine. The book’s title is printed on a paper pastedown that Priscilla affixed to the spine. The slipcase has rounded edges

on the top and bottom of the open side to match the roundness of the book's rounded case spine. The slipcase is made of 74 pt (.074 inches thick) Davey Binders board lined with natural white 65 pound Cougar Cover, a smooth acid-free paper. Davey Binders board is a dense single-ply board that is very stable and resists warping. Its high density keeps corners and edges from denting. This copy of the book comes with copy 24/40 of Maret's 11 x 15 inch printed keepsake from his 2014 talk at New York's Grolier Club and an 11.5 x 16.5 inch saddle-stitched 8-page type specimen printing done on Twinrocker.

Handmade paper's Turner Blue color. This was gathered and stitched by Nancy Loeber. The printer's note on this item states the paper was too dark to use in the book. The edition does not include artist's proof copies. The prospectus for *Pressed for Time* accompanies the Deluxe edition.

Priscilla Spitler received a BFA (1975) in Printmaking from the California College of Arts & Crafts, Oakland, and a Certificate of Craft Bookbinding from the London College of Printing (1981). She was edition bookbinder at the Palace Press, Museum of New Mexico, Santa Fe NM, from 1982 to 1986 and at BookLab, Inc., in Austin TX, from 1987 to 1995. Her own bindery, Hands On Bookbinding, was established in 1995 in Austin and later moved to Truth or Consequences, New Mexico, in 2007.

Priscilla has participated in numerous bookbinding exhibits. In 2009, she won the Helen Warren DeGolyer Award for American Bookbinding.

A brief biography of Nina Schneider and the methodology of her Maret bibliography (Dec. 19, 2014):

Nina attended Mills College in Oakland, California, worked as a cataloger at Califa Books in San Francisco, then worked full time at the college bookstore at Cal State San Francisco, and then in Macy's advertising department. She met Russell Maret when he went to California to look at books since California was the only place to actually be able to look at artists' books in a bookstore setting. Nina moved to New York City in 1993, where she met New York's The Center for Book Arts Brian Hannon, the Center's Executive Director, who offered her a job as Education Coordinator. She again met Russell after he moved to New York City where he became the artist-in-residence at The Center for Book Arts. Nina returned to school in 1998 and obtained her Masters' degree in Library and Information Studies at UCLA. Nina became the Head Cataloger of The William Andrews Clark Memorial Library, part of UCLA in 2007. The Clark began collecting Maret's work for its fine press books section under the former Head Librarian, Bruce Whiteman.

Development and planning for Maret's bibliography began around 2011 or 2012. Nina's original concept was based on such ideas as Robert Rulon-Miller's *Quarter to Midnight: Gaylord Schanilec & Midnight Paper Sales: A Discursive Bibliography* and Crispin Elsted's *Hoi Barbaroi: A Quarter-century at Barbarian Press*. Russell and Nina decided the bibliography would include ephemera and all commissioned works Russell produced. Working with a list of the libraries and individuals who held his work plus information on unique items, Russell and Nina worked primarily via email, with him sending Nina photos with measurements of items she hadn't already sighted or that were located later.

At the Clark, the Head Librarian, Bruce Whiteman, bought as much of Maret's work as possible, including some early work. As of 2014, only Allen Mears and the Library of Congress have more of Russell's work than the Clark. Nina applied for and was awarded two research grants through the Librarians' Association of the University of California that enabled her to travel to New York, Virginia, and Washington, D.C. to see almost every piece described in the bibliography. The bibliography covers work from 1987 on and includes monographs, pamphlets, and printed ephemera. The items described include editioned works, whether his or other's creation, collaborations, commissions, as well as ephemera and unique items. Research included physical examinations of materials in Maret's New York City studio and in Allen Mears' collection in McLean, Virginia.

There are five main locations to view Maret's work: The William Andrews Clark Memorial Library at UCLA, the Rare Books Division of the New York Public Library, Mears' private library in McLean, Virginia, and Maret's studio in New York. The Library of Congress in Washington, DC has a handful of unique manuscripts and became the repository of Maret's archive in October of 2013 and of Mears' archive of Maret's work in 2014.

Nina recorded quasi-facsimile title-page transcriptions, transcriptions of the colophons, descriptions of the typefaces, paper, and illustration methods (when known), as well as binding descriptions, extent, and size. The descriptions in the bibliography are organized into three broad categories: published works, commissioned works, and authorship, criticism, biography. Within these categories are subcategories. For published works, Nina sorted Maret's publications into monographs: printed & manuscript; pamphlets & catalogues; broadsides; and ephemera. For commissioned works, the publications are sorted into commissioned monographs: design & printing; commissioned monographs: design [only]; commissioned monographs: other; commission broadsides; and commissioned ephemera. Finally, works written by Maret are enumerated under authorship. Articles about him or his work are listed under criticism & biography. Each entry is numbered and organized chronologically by date of creation.

The book and slipcase are as new.

LAUC Research Grant Report
Nina M. Schneider
July 11, 2014

In 2013, I was awarded a LAUC Research grant in the amount of \$1,587.50 to work on a descriptive bibliography of the works of Russell Maret. Maret is a printer, publisher, typographer, and book artist based in New York. Beginning with his first works in 1990, this bibliography describes his monographs, pamphlets, and printed ephemera through his most recent work released in February of 2014. The items described include editioned works, whether his own creation, collaborations, or commissions, as well as ephemera and unique items. Collected by libraries and private individuals, the bulk of the materials can only be examined on the East Coast; in Manhattan and in McLean, Virginia. The LAUC research award helped offset travel expenses for a research trip in October to examine materials in Maret's New York studio and in a private collection in McLean, Virginia, as well as a trip to Washington, DC. The expected publication of this bibliography is fall of 2014. It will be designed and produced by Maret.

There are five main locations to view Maret's work: The William Andrews Clark Memorial Library at UCLA, the Rare Books Division of the New York Public Library, Mears' private library in McLean, Virginia, and Maret's studio in New York. The Library of Congress in Washington, DC has a handful of unique manuscripts and became the repository of Maret's archive in October of 2013.

In late March of 2013, I traveled to New York to conduct an initial survey of the items at Maret's studio, as well as items in New York Public Library using funding from the LAUC-LA minigrant that I received. I returned to New York in October of 2013 to confirm the descriptions I saw in March, consult with Russell on what should be recorded for the entries, and look at more material he found in his collection. I then went on to Virginia to spend three days in the home of his collector, Allen Mears and one day in Washington, DC at the Library of Congress to see three of his unique works held in the Rare Books Division.

For Maret's bibliography, I recorded quasi-facsimile title-page transcriptions, transcriptions of the colophon, descriptions of the typefaces, paper, and illustration methods (when known), as well as binding descriptions, extent, and size. Numerous bits of information needed to be checked and added after my visit and I'm grateful to Maret, Annie Schlechter, Allen Mears, and Ann Myers at Stanford University for their help. I also thank Allen Mears, the staff in the Rare Books Division at NYPL, the staff at the Rare Book and Special Collections Division at the Library of Congress, and especially Russell and Annie for their patience and generosity. Since that trip, I've organized the descriptions into three broad categories: published works, commissioned works, and authorship, criticism, biography. Within these categories are subcategories. For published works, I've sorted Maret's publications into monographs: printed & manuscript; pamphlets & catalogues; broadsides; and ephemera. For commissioned works, the publications are sorted into commissioned monographs: design & printing; commissioned monographs: design [only]; commissioned monographs: other; commission broadsides; and commissioned ephemera. Finally works written by Maret are enumerated under authorship. Articles about him or his work are listed under criticism & biography. Each entry is numbered and organized chronologically by date of creation. Maret will include notes about specific works and the circumstances around them. There will also be essays by

Mark Dimunation, the Chief of the Rare Books and Special Collections Division of the Library of Congress and by Paul Gehl of the Newberry Library. We plan to include a short title index organized by entry number for ready reference. Currently at about 90 pages, the document has been vetted by Maret and is in the hands of literary editor Wilsted and Taylor (<http://wilstedandtaylor.com/>).

The publication will be issued in two editions, standard and deluxe. Both editions will include tip-ins, a painting, a smoke drawing and numerous illustrations. The deluxe edition has an extra portfolio of loose ephemera.

Although I expected to create an index myself, the editors include that service as part of their fee. I include an alphabetized title list in this packet.

My thanks to the Research and Professional Development Committee, LAUC and LAUC-LA for making this project possible.

Budget (detailed):

Fares based on current costs from online travel websites, as of Jan. 4, 2013

Travel LAX to JFK = \$350 RT

Lodging in New York = n/a

Car rental (to McLean, VA) = \$87.50/day @ 5 days = \$437.50

Lodging in McLean, VA= \$200/night @ 4 nights = \$800

Total costs: \$1587.50

Amount requested from LAUC-LA Grant funds: \$1587.50

Expenses (actual):

Travel LAX to JFK (prepaid)

AIRFARE*****362.84

SERVICE FEES*****30.00

TOTAL*****392.84

Car rental = \$483.55

Lodging in McLean, VA = \$514.24

Total actual costs: \$ 1390.63

Actual amount requested from LAUC = \$997.79

A. Publications

A1. Monographs: Printed & Manuscript

7 poems (A1.1)

Æthelwold Etc (A1.37)

Air [from Elements] (A1.8)

An Only Kid (A1.19)

Anacreontics (A1.30)

Announcing the publication of Brooklyn's Beloved Bums (A1.7b)

Announcing the publication of The Book of Jonah (A1.43a)

Announcing the publication of Eclectic Geometric, or, Lunch with Nicolete (A1.29a)

Announcing the publication of Elements (A1.8a)

Announcing the publication of Swan & Hoop 1, Mediæval in Padua focusing on the round Gothic Capital in Padua, Italy (A1.35a)

Announcing the publication of Swan & Hoop 2: A Roman Inscription (A1.38a)

Announcing the publication of Swan & Hoop 3: A Meditation in Rome by Paul F. Gehl (A1.42a)

Announcing the Publication of Tiberianus Pervigilium Veneris (A1.36a)

Le Bateau Ivre (A1.31)

The Blog of Specimens of Diverse Characters (A1.41)

Boats is Saintlier than Captains (A1.17)

The Book of Jonah (A1.43)

Brooklyn's Beloved Bums (A1.7)

The Drunken Boat (A1.31)

Earth [from Elements] (A1.8)

Eclectic Geometric, or, Lunch with Nicolete (A1.29)

Eclipse of the Moon (A1.20)

Elements (A1.8)

Erratum [for Æthelwold Etc], If I had seen an image of the Duomo (A1.37d)

Fire [from Elements] (A1.8)

Fire Elegy (A1.21)

Firm (A1.5)

Floating Overhead, The Qquuna Cycle [sec.] 3.3 (A1.32)

Incidents (A1.13)

Intersections (A1.28)

Interstices & Intersections, or, An Autodidact comprehends a Cube (A1.44)

Kronos (A1.22)

Man'yóshú (A1.16)

Mediæval in Padua (A1.35)

A Meditation in Rome (A1.42)

Meditation on Maeterlinck (A1.4)

Meditation on Saviors (A1.6)

Mute, A Promethean Alphabet (A1.26)

Neither to be Silent, nor Unsilent (A1.23)

Nocturnes (A1.39)

Noise (A1.9)

Noise 2 (A1.10)
Noise 3 (A1.12)
Noise 4 (A1.14)
Noise Variation 1: "Elegy for Dead Letters" (A1.11)
Not Weaving in Engimas (A1.25)
The Players & Paradigms of the Commedia Dell' Arte (A1.15)
Prometheus Bound (A1.33)
Pushkin in the Snow (A1.27)
A Roman Inscription on Santi Giovanni e Paolo al Celio (A1.38)
Russell's Paint-It-Yourself Pavement (A1.44f)
A Showing of Job (A1.18)
Specimens of Alphabets designed or revived by Russell Maret Forthcoming MMXI (A1.40c)
Specimens of Diverse Characters (A1.40)
The Remembering Furies (A1.24)
Three Poems (A1.34)
Tiberianus Pervigilium Veneris (A1.36)
Waking (A1.3)
Water [from Elements] (A1.8)
Year of the Zebra (A1.2)
Yue Shi Shi (A1.20)

A2. Pamphlets & Catalogs

A Catalogue of Smaller Books (A2.4)
An Excerpt from The Cities of Lombardy (A2.5)
MMXIV [list of new and forthcoming books] (A2.6)
Russell Maret & Kuboaa, An Exhibition at Center for Book Arts (A2.1)
A Showing of Newly Cast Foundry Type designed by Russell Maret for his Book
Specimens of Diverse Characters (A2.3)
Thoughts on making The Passion of Ss. Perpetua and Felicity (A2.2)

A3. Broadsides

ABCDEFGHIJKLMNQRSTVWX [change to Greek characters]. Mute, A Promethean Alphabet (A3.23)
ABCDEFGHIJKLMNQRSTUVWXYZ "Self Portrait" (A3.1)
Adopt a Grad Student for Twenty Five Bucks (A3.30)
Aeropagitica (A3.3)
Æthelwold Etc Twenty Six Letters Inspired by Other Letters and Non Letters and Little Bits of Poetry... First Trial Setting of Ethel Titling designed by Russell Maret for his Forthcoming Book Æthelwold Etc. (A3.19)
After a Joyous Year of Revolting (A3.11)
Alaric was a Visigoth (A3.7)
Constantia e fili ai carissimae qvai vixit annism xldepositain (A3.9)
Everything Irrational and Formless is Properly Concealed (A3.35)
General Color Theory (A3.37)
Grazie mille (A3.29)
Happy MMXIII Russell Maret and Annie Schlechter (A3.34)

Harlem. A New Type devised by Russell Maret from the Calligraphy of Jan van Krimpen (A3.21)
Hope. Happy New Year (A3.18)
I Considered the Significance of this Extraordinary Decoration (A3.12)
Kuhn Family Tree (A3.5)
Lettered in Lucca (A3.25)
Lombardy has not inaptly been likened to an artichoke (A3.36)
MMVIII Happy New Year (A3.15)
Mystic (A3.2)
New Happy New Year 2007(A3.14)
No Mama no Papa no Whiskey Soda (A3.10)
Padua [map] (A3.17)
A proof of the corrected H and leaf ornament from Iohann Titling (A3.33)
A proof of the first trial casting of Iohann Titling (A3.31)
Roma, la Citta Eterna (A3.27)
[Ruler] (A3.38)
Russell Maret, Clasico, Libros y Alfabetos (A3.6)
Somno H eternali Avrelivs Gemellvs [large] (A3.8)
Somno H eternali Avrelivs Gemellvs [small] (A3.24)
Sow Piglet's Escapes (A3.4)
Swan & Hoop announcing a new Occasional Publication Documenting Non-Typographic Letter Forms (A3.16)
Thanks for Stopping by at CODEX (A3.20)
Thou Shalt Not Kill (A3.13)
La Tipografia non è Trasparente (A3.26)
To Ianthe (A3.22)
Type is Something that you can pick up and hold in your Hand (A3.32)
Without Art, We should have no Notion of the Sacred (A3.28)

A4. Ephemera

Aeschylus Prometheus Bound. Please join Russell Maret to celebrate the publication of Prometheus Bound. Postcard (A4.36)
And now let us believe in the new year that is given us... Card (A4.3)
The Center for Book Arts and presents Russell Maret & Kuboaa. Invitation postcard (A4.11)
Edition Rhino Letterpress Printing. Business card (A4.18)
Edition Rhino. Business card (A4.25)
Edition Rhino. Envelope [black & red] (A4.23)
Edition Rhino. Envelope [gray & silver] (A4.33)
Edition Rhino, inter-millennial dimensionality, delivered (A4.27)
Edition Rhino, puttin' the "funk" in functional tactility (A4.28)
Edition Rhino, tantalizingly tactile letterpress (A4.26)
Edition Rhino. Letterhead (A4.22)
Elegant Things. Happy New Year from Russell & Kuboaa. Pamphlet (A4.21)
Embouchure Press. Letterhead (A4.4)
Fire & Firemen. Announcement of new address (A4.12)
God bless you, Mrs. Watkins (A4.30)

Hungry Bibliophiles, an Experiment in Utilitarian Book Making. Invitation (A4.51)
"I think they admit no reason..." Card (A4.15)
In Karr 5000 Miles.Postcard. (A4.6)
Kubooa. Russell Maret. Business card. (A4.10)
Kubooa. Russell Maret. 626 Broadway, 5th Floor, NYC 10012, 212-460-9768. Business card. (A4.9)
Kubooa Press & David Hamill Invite You to Celebrate Books & Samurai (A4.8)
Kubooa Press For None of Your Printing Needs. Studio sign (A4.7)
Letter Forms as Content, a Show & Tell with Letter Designer & Book Artist Russell Maret. Postcard for Society of Scribes (A4.41)
Lust, Desserts & Libations, Gluttony... Invitation (A4.14)
Maret, Russell. 140 East 71st Street, 5B, New York, New York 10021 USA. Business card. (A4.52)
Maret, Russell. Business card [on 2008 New Year's card scrap] (A4.38)
Maret, Russell. Business card [in red and black] (A4.39)
The North-West Expedition. Moving announcement postcard for Denise, Russell, Sebastian & Delmar (A4.5)
Notes of an Alphabetical Fetishist: Lettered in Rome (A4.44)
Peace. Russell Sloane. End-of-year card, with envelope (A4.29)
Please join Russell & Sloane for a sampling of divine elixirs (A4.20)
Please join us to celebrate a year of work at Kubooa. Invitation (A4.17)
Poetry in Translation. A New Chapbook Series (A4.24)
Poetry in Translation. Listing Pushkin in the Snow, Anacreontics, The Drunken Boat, and Floating Overhead (A4.35)
Poetry in Translation...Set of all four books available at a 20% discount (A4.43)
Robert Hammond, Nick Hosea, Russell Maret & Annie Schlechter invite you to celebrate the publication of The Tenth Parallel by Eliza Griswold (A4.45)
Russell Maret, Alphabetical Fetishist. Business card (A4.42)
Russell Maret, book-artist. English and Japanese business card (A4.16)
Russell Maret, books & graphics. Business card (A4.37)
Russell Maret, printer, One Tuscany Alley. Business card (A4.1)
russell sloane, Booth 3376. Promotional hand fan (A4.31)
russell sloane, Fine stationery & Accessories (A4.32)
Russell Thomas Maret. Letterhead (A4.2)
Senza Pignoli. Recipe card (A4.40)
A Showing of Gromolata & Cancellaresca Milanese (A4.49)
The Small Press Center presents an Exhibit of Handmade Books. Kubooa Books by Russell Maret. Invitation postcard (A4.19)
Sort from the first casting of the leaf ornament of Iohann (A4.47)
Russell Maret [Stationery for 35 Hillside Avenue 3C New York City 10040] (A4.34)
To his Mistris going to Bed (A4.48)
Wedding invitation. Russell Maret & Annie Schlechter (A4.46)
Wedding invitation. Russell Maret & Sloane Madureira (A4.13)
Your Presence is Requested... (A4.50)

B. Commissioned Works

B1. Commissioned Monographs: Design & Printing

Announcing the publication of Images of a Voice (B1.1a)
Color (B1.2)
Courting Couples (B1.8)
The Greenwall Foundation, a Story of a Work in Progress (B1.5)
Images of a Voice (B1.1)
Leap Second at the Turn of the Millennium (B1.6)
The Passion of Ss. Perpetua and Felicity (B1.7)
The Remaining Husband (B1.4)
Retracing the Day (B1.10)
Shards, Collected Poems 1935-2007 (B1.11)
Songs of Ordinary Time (B1.3)
The Stations of the Cross, Valley of the Moon, Montana (B1.9)

B2. Commissioned Monographs: Design

Agua y Acero en Papel (B2.5)
Be Zany, Poised Harpists. Be Blue, Little Sparrows (B2.7)
The Brownsville Boys, Jewish Gangsters of Murder, Inc. (B2.15)
Circa 1971, '72, or '73 (B2.10)
Components (B2.9)
Copper, Paper Pulp, and Dieu Donn  (B2.8) .
Environmentally Concerned (B2.3)
How to Drown while Looking at a Piece of Paper (B2.12)
Interior Skies: late Poems from Liguria (B2.13)
Latin American Book Arts. Exhibition catalog (B2.1)
Like This (B2.6)
Lou Hicks, a Survey (B2.14)
Pucker (B2.11)
Rags to Riches, 25 Years of Paper Art from Dieu Donn  Papermill (B2.4)
Stillness (B2.2)

B3. Commissioned Monographs: Other

50 Drawings (B3.6)
Biscotti (B3.7)
Cinnamon Bay Sonnets (B3.5)
Forward into the Past (B3.4)
Little Canto (B3.3)
The Little River (B3.10)
Notebook Poems (B3.2)
Pasta (B3.11)
'Round Midnight (B3.1)
The Sound and the Fury (B3.8)
Verdure (B3.12)
Zuppe (B3.9)

B4. Commissioned Broadsides

12 Poets (B4.5)
The Adobe Bookshop (B4.4)
Beloved (B4.9)
Bloomsday (B4.1)
Carroll's Books (B4.2)
Dancing all Alone (B4.3)
Good Sheep (B4.6)
In Memoriam: Richard G. Bowie (B4.13)
Love poem, untitled (B4.7)
Mills College Club of New York 49th Annual Holiday Benefit (B4.8)
The Puppet Maker (B4.10)
Third Biennial Codex International Book Fair (B4.11)
We are pleased to announce the inaugural work of the Two Ponds (B4.12)
XCODE, CODEX International Book Fair (B4.14)

B5. Commissioned Ephemera

2011 Beaune Bressande 1er Cru, New York Review of Books. Wine label (B5.51)
2012 Happy New Year! Liv Rockefeller & Ken Shure (B5.47)
Adams, Stacey Lynch (Suzy Homebaker). Business card (B5.24)
American Academy in Rome Cortile Dinner. Menu (B5.44)
American Printing History Association Annual Meeting Program (B5.35)
The American Printing History Association. Membership brochure. (B5.32)
APHA Annual Meeting. Program (B5.41)
Aphorisms of the Rare Book Trade (B5.14)
Celebrating Italy (B5.1)
Center for Book Arts invites you to attend My Own Private Montana (B5.16)
The Contemporary Ex Libris (B5.13)
Dieu Donn  honors Kenneth Tyler (B5.23)
Eiteljorg. James of Chriss & Co. Business card (B5.40)
Environmentally Concerned. Postcard (B5.22)
Ex Libris Jonathan Stone (B5.50)
Gainer, Geoffrey Scott. Business card (B5.3)
Green, Lucile Messinger. Prayer card (B5.12)
Gauge, Paul Smotrys. Business card (B5.33)
Guare, John. Stationery (B5.45)
House of Sarah. Bookmark (B5.7)
Images of a voice. Postcard invitation to a poetry reading and reception (B5.9)
Jarcho, Fredrica, (Greenwall Foundation). Business card (B5.18)
Kahan, Hazel. Business card (B5.15)
Kathy & Andy Berkman Forty Years On. Anniversary party invitation (B5.36)
Lerner, Michael. Stationery (B5.43)
Lou Hicks is turning 80! Birthday invitation (B5.48)
Lou Hicks's 75th birthday. Invitation (B5.37)
Maret, S ren Jacob. Birth announcement (B5.27)
McGonigle, Coltrane Markham. Birth announcement (B5.30)
McGonigle, Coltrane Markham. Christening invitation (B5.34)

McGonigle, Elijah Paul. Birth announcement (B5.39)
McGonigle, Harriet Rose. Birth announcement (B5.49)
Meyer, Martin. Stationery (B5.31)
Parenthesis 25: the Journal of the Fine Press Book Association (B5.52)
Peachey, Jeffrey S. Business card (B5.19)
Printing is history without you (B5.42)
The return of Etaoin Shrdlu (B5.5)
Shechet, Benjamin. Bar mitzvah invitation (B5.26)
Smyth, Susan. Business card (B5.4)
Sydlowski, Rachel, Ceramic Artist. Business card (B5.25)
Turn The Wheel! Business card (B5.2)
Two Ponds Press Stationery (B5.46)
Using the Imposing Stone to Build a Better Desktop (B5.6)
Wallsé. Logo and dinner menu cover (B5.20)
Wallsé. Logo and wine menu cover (B5.21)
Wedding invitation. Erin O'Rourke and Patrick Ryan Spitler (B5.38)
Wedding invitation. Kate Bowie and John McGonigle (B5.28)
Wedding invitation. Laura June Bodin and James Edward Dunn II (B5.10)
Wedding invitation. Nina Schneider and Frank Holger Rothkamm (B5.17)
Wedding invitation. Sharon L. Miner and Robert J. Clasen (B5.8)
Wedding invitation. Stacey Lynch and Derek Adnams (B5.29)
Yoyous Jule, Chappy Hanukah, Cherry Mr. Istmas... (B5.11)

C. Authorship, Criticism & Biography

C1. Authorship

Chairman's Letter. In: Paranthesis 21 (C1.4)
Chairman's Letter. In: Parenthesis 23 (C1.6)
Chairman's Letter. In: Paranthesis 25 (C1.8)
The Dale Guild's New Guard (C1.7)
Drawing with Smoke (C1.1)
Letters, Words & Books (C1.3)
A Note on the Type (C1.10)
Recommendation for Pentameter Press's Poetry by Post (C1.9)
Visionaries & Fanatics: Type Design & the Private Press (C1.2)
Wolfgang Buchta (C1.5)

C2. Criticism & Biography

Æthelwold Etc. Nancy Campbell (C2.12)
Æthelwold Etc. Paul F. Gehl (C2.6)
Æthelwold Etc. Gaylord Schanilec (C2.5)
Æthelwold Etc [facsimile edition]. Damien Thompson (C2.10)
Mediæval in Padua. [Anonymous] (C2.2)
Mediæval in Padua. In: The Book Collector (C2.4)
Mediæval in Padua. Robert Bringhurst (C2.3)
The Paper Chase (C2.11)
Prometheus Bound (C2.1)
Specimens of Diverse Characters (C2.9)

Tiberianus. Pervigilium Veneris (C2.7)
Typecast (C2.8)